

Edition A. Z. MATHOT

BOB D. LITTERELL

# Andante et Scherzo

pour Harpe chromatique et Quatuor à Cordes



Florent Schmitt

Op. 35

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# BOB D. LITTERELL

à Mademoiselle Hélène ZIELINSKA

## ANDANTE ET SCHERZO

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FLORENT SCHMITT

Op. 35.

1<sup>er</sup> VIOLON

**Lent** ♩ = environ 48

**f** **Sourdine** **3** **10** **15** **Poco rit.** **Poco rit.** **mp expressif**

**Retenez** **Au mouvement** **Poco rit.** **mf expressif** **p**

**20** **Sans Sourdine** **3** **Mettez la Sourdine** **Poco rit.** **mp Expressif**

**Poco rit.** **30** **mf expressif**

**Poco rit.** **p** **4**

**40** **HARPE** **(Sourdine)** **f**

**Dim.**

**50** **Otez la Sourdine** **3** **2<sup>d</sup> violon** **mp** **Cresc.** **sf** **60** **1**



*Cresc.*

*Accélérez peu à peu*

**70**

*ff*

*Accélérez de plus en plus*

HARPE

*Animé*  $\text{♩} = 124$  *Dim. 3* *ff*

**80**

*tr* *Dim.* *p*

**90**

*Cresc.* *f* *pizz.* *arco* *p* *f*

**100**

*f* *ff* *p* *f*

*arco* *f* *p* *f*

**110**

*pizz.* *arco* *f* *p* *f*

*Chanté* **120** *Cresc.* *f*

**130** *Cresc.* *f*

**140** *Cresc.* *f*

*tr* *tr* *tr* *2*



150 *f* *Au mouvt* *Elargissez un peu* *ff*

160 *f* *ff*

170 *Dim.* *Sempre dim.*

*Retenez* *Au Mouvement* *p*

180 *Cresc.* *f* *f* *p* *f*

*pizz* *p* *Cresc.* *f* *arco* *tr#*

190 *p* *3*

*Expressif* *Cresc.* *f* *p* **200**

*ff* *3* *8* *pizz* *Dim.*

**210** *ff* *HARPE*

**220** *Silence* *2d Violon*



arco **230** *mf* *3* *f*

pizz arco *f* *p* *5* *f* *p*

**240** *Cresc.* *ff* arco *5* *6* *5*

**250** *ff* *6*

**260** pizz arco *1* *3* *ff*

**270** *ff* *1* *3* *2* *4* *3* *HARPE*

*tr* *Elargissez* *Lent (Mouv<sup>t</sup> du début)* *fff*

**280** *Expressif* *Poco rit.* *Retenez Au Mouv<sup>t</sup>* *HARPE*

*Dim.* *Mettez la mf* *Sourdine* *p*

**290** *mp expressif* *Cresc.* *sf*

**300** *f* *Dim.*

*Retenez* *Plus lent* **310** *pp* *poco sf* *Cresc.* *3*

*Retenez beaucoup* *mf* *Dim.* *p* *Dim.* *Dim. encore* *ppp*



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1

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2<sup>d</sup> VIOLON

Op. 35.

**Lent** ♩ = environ 48 **Mettez la Sourdine**

**f** **Dim.**

**10** **Poco rit.** **Poco rit.** **4** **1<sup>er</sup> Violon** **Poco rit.** **20** **ALTO** **3**

**p** **p** **f** **p** **sfp**

**(Sourdine)** **Poco rit.** **Poco rit.** **1** **30** **1<sup>er</sup> Violon** **V**

**Expressif** **Poco rit.** **4** **40** **1<sup>er</sup> Violon** **(Sourdine)** **f**

**HARPE**

**f** **Dim.**

**50** **1** **HARPE** **6** **6** **Expressif** **Cresc.**

**Otez la Sourdine** **p** **b<sub>2</sub>.** **b<sub>2</sub>.**

**60** **1** **Cresc.** **3**

**ff** **3** **Accélérez peu à peu** **V**

**70** **V** **Accélérez de plus en plus** **Dim.**

**HARPE** **3** **ff** **tr** **Animé** ♩ = 124 **2**



2<sup>d</sup> VIOLON

[illegible]



160

170

*Dim.* *Sempre dim.*

*Retenez* *Au Mouvement*

*p*

180

*Cresc.* *f* *p* *f* *p* *f*

*4<sup>e</sup> Corde*

*pizz* *p* *Cresc.* *f* *arco* *tr*

190

*p* *mf en dehors*

200

*Cresc.* *f* *p* *subit*

*ff*

210

*ff* *HARPE* *pizz* *Dim.*

220

*HARPE* *Silence*



arco  
pp  
Cresc.  
pizz arco  
f  
p  
f  
pizz  
p  
Cresc.  
ff arco  
ff  
tr tr tr tr tr  
1  
3  
270 1<sup>er</sup> von  
Elargissez  
Lent (M<sup>t</sup> du début)  
ff  
Dim.  
1  
1<sup>er</sup> von  
Mettez la Sourdine  
sfp  
Expressif  
Poco rit.  
1 2 3  
Rete.  
-nez - - Au Mouvt  
HARPE  
mp  
Cresc.  
sf  
300  
f  
Dim.  
Retenez  
Plus lent  
pp  
poco sf  
310  
Cresc.  
mf  
Retenez beaucoup  
Dim.  
p  
Dim.  
Dim. encore  
ppp



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1

## ANDANTE ET SCHERZO

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Op. 35.

ALTO

**Lent**  $\text{♩} = \text{environ } 48$   
vile

Sourdine 1

2 3 4 [10] rit. rit. 1 2 Retenez 1<sup>er</sup> von Au mouvt  
Dim.  $p$  Otez la sourdine

(Sans Sourdine) Poco rit. [20]  $p$  Expressif  $f$

Rit. Rit. [30] 1<sup>er</sup> von 4 Rit.  
Mettez la Sourdine  $p$

[40] 4 (Sourdine)  $f$

HARPE

[50] 1 2<sup>d</sup> von 3  
Dim. Otez la Sourdine

(Sans Sourdine) Expressif [60]  $p$  Cresc. 3  $sf$

Cresc. 3  $ff$

Accélérez peu à peu [70] Accélérez de plus en plus Dim.

[80] 1 HARPE pizz Animé  $\text{♩} = 124$  2 2 2<sup>d</sup> von  $trm\ trm\ trm\ trm$   
 $ff$



arco *tr* **90** *tr* *Cresc.* *f* *f* *pizz*

*p* *f* *ff* *p subito* **100** *arco* *tr*

*tr* *tr* *Cresc.* *f* *p* *f* *pizz*

**110** *f* *p* *f* *arco*

**120** *Dim.* *p* *Cresc.*

*f* *p* **130** *Cresc.* *f*

*p* **140** *tr* *tr* *Cresc.*

*tr* *f* *f* *Marqué* **150** *ff* *Elargissez un peu*

**Au Mouvement**

*f*

*3*



160 *ff* *tr tr tr tr tr tr*

3 *Dim.*

170 *Retenez* *Sempre dim.*

*Au Mouvement* *tr* 180 *Cresc.* *f*

*p* *f* *p* *f* *pizz* *p* *Cresc.*

190 *arco* *tr* *p* *tr*

*Cresc.*

200 *f* *p subito*

*ff*

210 *ff* *8* *HARPE*

*pizz* *Dim.* *Sempre dim.*

*Retenez* *Au mouvt* 1 220 *Silence* *HARPE*



arco *Cresc.* **230**

*pp*

pizz arco *f* *p* *f* *p* *Cresc.*

**240**

*ff* arco 6 5 6 5

**250**

pizz arco

**260**

*Marqué* *ff*

**270**

1<sup>er</sup> von 3<sup>2d</sup> von *tr.* *Elargissez* *ff*

**280**

*1<sup>er</sup> von*

*fff* *Rit.* 1 2 3 *Retenez* *Dim.* *Mettez la Sourdine* *Expressif* *p* **290**

*Poco cresc.*

**300**

*Cresc.* *sf* *p* *f*

**310**

*2<sup>d</sup> von* 1 2 *Retenez* *Plus lent* *Dim.* *pp* *poco sf*

*sfp* *sfp* *Dim.* *pp*



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1

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VOLONCELLE

**Lent** ♩ = environ 48

**f**

2 3 4 5 6 **10** 7 *Rit.* 8 *Rit.* 9

*Dim.* **p**

10 *Retenez* 11 12 **Au Mouvement** *Poco rit.*

**20**

**f**

1 2 3 **30** 1 2

**p** **sfp**

3 *Expressif* 3 *Poco rit.* Mettez la Sourdine 3 HARPE

**40** (Sourdine) **p** **f**

**50** 1 HARPE 6

*Dim.* Otez la Sourdine 2d viol



## VIOLONCELLE

(Sans Sourdine)

60

*p* *Cresc.* *sf*

*p* *Cresc.*

Accélérez peu à peu 70

Accélérez de plus en plus

*ff* *Dim.* 1 HARPE 2 80 2 2<sup>d</sup> von tr

*pizz* *ff* *arco* *pizz*

90 *arco* *pizz* *f* *p* *f* *f*

*Cresc.*

100 *arco* *pizz* *ff* *p* *subit*

*arco* *pizz* *f* *p* *f* *f*

*Cresc.*

110 *p* *f* *Dim.*

120 *p* *Cresc.* *f* *p*

130 *Cresc.* *f* *p*

140 *Cresc.* *f* *ff* 1



VIOLONCELLE

3

**150** *Marqué* *ff* *Elargissez un peu* **Au Mouvement**

**160** *ff* *Dim.*

**170** *Sempre dim.* *Retenez* *pizz* *arco* **Au Mouvement**

**180** *pizz* *arco* *Cresc.* *f* *p* *f*

**190** *pizz* *arco* *p* *Cresc.* *f* *p*

**200** *arco* *pizz* *Cresc.* *f* *p subito*

**210** *ff* *HARPE* *8*

**220** *pizz* *Dim.* *Sempre dim.* *Retenez* *Au Mouvt* *1* *HARPE* *Silence*



arco *pp* *Cresc.* **230** *f* >

*p* *f* *pizz* *Cresc.*

**240** arco *ff* > 1 2 3

**250** *ff* >

**260** *Marqué* *ff* >

**270** 1er von 2d von

ALTO *tr* *Elargissez* *ff* > *Lent (M<sup>t</sup> du début)* *fff* >

**280** 1 2 3 4 5 *Express. Poco rit.* *Dim.* *p* *sfp*

**290** HARPE *Mettez la Sourdine* *mp Expressif* (Sourdine)

**300** *Cresc.* *sf* *p* *f*

*Dim.* *Retenez Plus lent* *pp*

**310** 2 2d von 3 *poco sf* *sfp* *sfp* *Dim.* *pp*



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PRIX NET : 7 FR Suisses

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# ANDANTE ET SCHERZO

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FLORENT SCHMITT

Op. 35.

Lent ♩ = environ 48

VIOLONS

ALTO

VIOLONCELLE

HARPE

Sourdine

6

12



First system of the musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure of the piano part is marked *ff* (fortissimo). The string parts have long, sustained notes. The piano part features a series of chords and single notes, with a measure marked with the number 15.

Second system of the musical score. It consists of five staves. The top four staves are for a string quartet. The bottom staff is for the piano. The key signature has two flats. The first measure of the piano part is marked *Dim.* (diminuendo). The string parts have long, sustained notes. The piano part features a series of chords and single notes, with a measure marked with the number 15.

Third system of the musical score. It consists of five staves. The top four staves are for a string quartet. The bottom staff is for the piano. The key signature has two flats. The first measure of the piano part is marked *10*. The string parts have long, sustained notes. The piano part features a series of chords and single notes, with a measure marked with the number 15. The system concludes with a measure marked *14*. The piano part is marked *pp* (pianissimo) in the final measure.



Retenez

Retenez

*pp*

Au mouvement

*mf* *expressif*

*p*

Poco rit.

Sans Sourdine

*p*

*Expressif*

Au mouvement

Poco rit.

*mf*

*Dim.*

*p*

6

3

20 Sans sourdine

*f*

3

3

3

20

*f*

6

12

8



(Sourdine)

*ff*

8 15 8 8

*Dim.*

*p*

Sourdine

*mp*

Poco rit. *Expressif*

Poco rit.

15

Poco rit.

14

*p*

*pp*



30

*Expressif**mf**sf p*

Sourdine

*p**sf p*

30

*mf**Poco rit.**Expressif**Expressif**Poco rit.**Dim.**p*

40

Sourdine

*p**Expressivement*

40



(Sourdine) *f* (Sourdine) *f* (Sourdine) *f* *f*

*Cresc.* *f* *f* *f* *f*

6

*la m.g. extérieure*

*Dim.* *Dim.* *Dim.* *Dim.* *Dim.*

*Dim.*

50

Sans Sourdine *Expressif* *p*

Sans Sourdine *p*

50 *p*



First system of the musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure of the piano part is marked *mp* and *Expressif*. The string parts have various melodic lines, including a triplet in the Violin II part. The piano part features a series of chords and arpeggiated figures.

Second system of the musical score. It consists of five staves. The top four staves are for a string quartet. The bottom staff is for the piano. The key signature has two flats. The time signature is 3/4. The first measure of the piano part is marked *mp* and *Expressif*. The string parts have various melodic lines, including a triplet in the Violin II part. The piano part features a series of chords and arpeggiated figures. The system ends with a measure marked *m. d.* (moderato).

60

Third system of the musical score, starting at measure 60. It consists of five staves. The top four staves are for a string quartet. The bottom staff is for the piano. The key signature has two flats. The time signature is 3/4. The first measure of the piano part is marked *sf* (sforzando). The string parts have various melodic lines, including a triplet in the Violin II part. The piano part features a series of chords and arpeggiated figures. The system ends with a measure marked *p* (piano).



*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*

*ff*

*Très extérieur*

*ff*

En accélérant peu à peu

70

Accel. de plus en plus

En accélérant peu à peu

70

Accélérez de plus en plus



Dim. Dim. Dim. Dim. *ff* *ff*

*Dim.* *p* *Cresc.*

Animé ♩ = 124 *tr.* *Dim.*

*pizz.* *ff* *pizz.*

Animé ♩ = 124 *tr.* *Dim.*

*tr.* *mf* *p* *arco* *p* *arco*

*3* *p* *3*



The image shows a page from a musical score, likely for a piano and orchestra. The score is written in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score is for a full orchestra and piano. The piano part is in the upper system, and the orchestra part is in the lower system. The piano part features a melody in the right hand and a bass line in the left hand. The orchestra part includes woodwinds, strings, and percussion. The score is in 3/4 time and G major. The tempo is marked 'Andante'. The score is for a full orchestra and piano.

Violin I: *pizz.* *f* *tr* *tr* *tr* *tr* *ff*

Violin II: *arco tr* *f* *tr* *tr* *tr* *tr* *ff* *arco* *p subit* *tr* *p subit*

Viola: *f* *tr* *tr* *tr* *tr* *tr* *ff* *arco* *p subit* *tr* *p subit*

Violoncello: *f* *tr* *tr* *tr* *tr* *tr* *ff* *arco* *p subit* *tr* *p subit*

Double Bass: *f* *tr* *tr* *tr* *tr* *tr* *ff* *arco* *p subit* *tr* *p subit*

Piano: *f* *tr* *tr* *tr* *tr* *tr* *ff* *arco* *p subit* *tr* *p subit*



100

Violin I: *tr*

Violin II: *Expressif*

Viola: *tr*

Cello/Double Bass: *arco*, *pizz.*, *Cresc.*

100

Treble: *tr*, *Cresc.*

Bass: *Cresc.*

Violin I: *arco*, *f*, *p*, *pizz.*

Violin II: *f*, *p*, *pizz.*

Viola: *tr*, *f*, *p*, *pizz.*

Cello/Double Bass: *arco*, *f*, *p*, *pizz.*

110

Violin I: *arco*, *p*, *f*, *arco*

Violin II: *p*, *f*, *arco*

Viola: *p*, *f*, *arco*

Cello/Double Bass: *p*, *f*, *arco*

110

Treble: *p*, *f*

Bass: *p*, *f*



*Chanté*

*Dim.* *p* *p* *p* *p*

8

*f*

**120**

*Cresc.* *f* *p*

*Cresc.* *f* *p*

*Cresc.* *f* *p*

*Cresc.* *f* *p*

**120**

*f*

**130**

*Chanté* *Cresc.* *Cresc.* *Cresc.* *Cresc.*

**130**

*p*



First system of musical notation. It consists of two staves. The upper staff has four staves (treble, alto, tenor, and bass clefs) and contains several measures of music with long horizontal lines indicating sustained notes. The lower staff is a grand staff (treble and bass clefs) and contains a series of ascending and descending eighth-note runs. Dynamics include *f* (forte) and *fz* (forzando).

Second system of musical notation. The upper staff has four staves (treble, alto, tenor, and bass clefs) and contains several measures of music with long horizontal lines indicating sustained notes. The lower staff is a grand staff (treble and bass clefs) and contains a series of ascending and descending eighth-note runs. Dynamics include *p* (piano) and *f* (forte). Measure numbers 140 and 141 are indicated in boxes.

Third system of musical notation. The upper staff has four staves (treble, alto, tenor, and bass clefs) and contains several measures of music with long horizontal lines indicating sustained notes. The lower staff is a grand staff (treble and bass clefs) and contains a series of ascending and descending eighth-note runs. Dynamics include *Cresc.* (crescendo), *f* (forte), and *fz* (forzando). Measure numbers 140 and 141 are indicated in boxes.



149

150

151

152

ff

Marque

Marque

ff

ff

150

Elargissez un peu

Au mouvement

Elargissez un peu

Au mouvement

*Le chant marqué*

*ff*

A musical score for the song "The Rose Tree". The score is written for four staves: two for the vocal melody and two for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is written in a soprano and alto clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The score consists of three measures. The first measure shows the vocal melody and piano accompaniment. The second measure shows the vocal melody and piano accompaniment. The third measure shows the vocal melody and piano accompaniment. The score is written in a traditional musical notation style.



This image shows a page of musical notation, likely for a piano piece. The page is divided into four systems of staves. The first system has four staves (treble, two inner, and bass). The second system has four staves, with the top two staves featuring trills and the bottom two staves featuring a continuous eighth-note pattern. The third system has four staves, with the top two staves featuring a trill and the bottom two staves featuring a continuous eighth-note pattern. The fourth system has four staves, with the top two staves featuring a trill and the bottom two staves featuring a continuous eighth-note pattern. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings like 'ff' and 'Dim.'. The page number '16' is visible in the top left corner.



170

Retenez

Au mouvement

*Sempre dim.*  
*Sempre dim.*  
*Sempre dim.*  
*Sempre dim.*

*p*  
*tr*  
*p*  
*pizz.*

170  
 Retenez  
 Au mouvement  
 Expressif

180

*Cresc.*  
*Cresc.*  
*Cresc.*  
*Cresc.*  
*Cresc.*

*arco*  
*pizz.*  
*arco*

180  
*Cresc.*

*f*  
*f*  
*f*  
*f*

4<sup>e</sup> Corde  
*p*  
*f*

*p*  
*f*  
*p*  
*f*

*f*  
*p*  
*f*  
*f*

5  
 6  
 7



Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and key of D major. It features a piano introduction with pizzicato strings and a solo for the Swan. The score is divided into two systems. The first system has four staves: three for the strings (pizz.) and one for the solo (pizz.). The second system has two staves: one for the strings (pizz.) and one for the solo (pizz.). The score includes dynamic markings (p, f, Cresc.), articulation (pizz.), and fingerings (5, 6, 7).

The image displays a musical score for the piece "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is written for a violin and piano. The top system features the violin part with a trill and the piano part with a trill. The bottom system shows the violin part with a trill and the piano part with a trill.

**190**

*Allegretto*

*L*

*p*

*pizz. p*

*arco*

**190**

*p* *expressif*



*Expressif*

*Cresc.*

*pizz. mf en dehors*

*Cresc.*

*pizz. Cresc.*

*Cresc.*

8

The image displays a page from a musical score, specifically for the ballet 'Swan Lake'. The score is written for a full orchestra and soloists, with the key signature of D major and a 3/4 time signature. The page is divided into two systems of music. The first system includes staves for Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The second system includes staves for Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The score features various musical notations, including notes, rests, dynamics (f, p, f, p), articulation (tr, arco), and fingerings (3, 5, 8). The page number '200' is visible in the top right corner of both systems.



Measures 195-200. The top system consists of four staves with complex rhythmic patterns and slurs. The bottom system consists of two staves with a piano accompaniment featuring chords and moving lines.

Measures 210-215. Measure 210 is marked with a box containing "210". The top system consists of four staves with a forte (*ff*) dynamic. The bottom system consists of two staves with a piano accompaniment featuring a melodic line with slurs and a forte (*ff*) dynamic.

Measures 216-220. The top system consists of four staves with a piano accompaniment featuring a melodic line with slurs and a forte (*ff*) dynamic. The bottom system consists of two staves with a piano accompaniment featuring a melodic line with slurs and a forte (*ff*) dynamic.



Retenez

*Sempre dim.*

*Sempre dim.*

Retenez

220

Au mouvement

*Silence*

*Silence*

*Silence*

arco *pp*

arco *pp*

arco *pp*

220

Au mouvement

*Silence* *pp*

arco *mf*

*Cresc.*

*Cresc.*

*Cresc.*

*Cresc.*



The image displays two systems of a musical score for 'The Rose Tree'. The top system consists of four staves: two treble staves and two bass staves. The bottom system consists of two staves, a grand staff. Both systems are in the key of D major (indicated by two sharps) and 2/4 time. The top system includes dynamic markings such as *f* and *f* with accents, and phrasing slurs. The bottom system includes a dynamic marking of *f* and a triplet of eighth notes. The number '230' is printed in a box above the first staff of the top system and above the first staff of the bottom system.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for a piano and a four-part vocal ensemble (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a continuous arpeggiated accompaniment. The vocal parts enter with a melody marked "pizz." (pizzicato) and "p" (piano). The score includes dynamic markings such as "Cresc." (Crescendo) and "p" (piano). The tempo is marked "Allegretto".



240

(1) V à la *m.d.* indique que l'on doit arpéger de haut en bas. (La *m.g.* de bas en haut.)



The image shows a page from a musical score for the song "The Rose Tree." The score is written for four staves. The top two staves are for the vocal parts, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time, with a tempo marking of "Moderato." The lyrics are written below the vocal staves. The piano part includes a section marked "pizz." (pizzicato) and a section marked "arco" (arco). The score is written in a traditional style, with a large "8" indicating a repeat or a specific measure.

260

arco

3v

Marque

ff

3

3

3

8

ff



First system of the musical score. It consists of four staves. The top three staves (treble, alto, and bass clefs) contain a melodic line with eighth and sixteenth notes. The bottom staff (grand staff) contains a complex accompaniment with triplets and various ornaments.

Second system of the musical score, starting at measure 270. The top three staves show a melodic line with trills and accents. The bottom staff continues the complex accompaniment. Measure numbers 270 and 271 are indicated in boxes above the staves.

Third system of the musical score. The top three staves are marked with wavy lines and the instruction "Elargissez" (Expand). The bottom staff features a grand staff with a forte (*ff*) dynamic and a series of ascending and descending runs. The instruction "Elargissez encore" (Expand again) appears above the right side of the system. Measure numbers 12, 10, and 8 are indicated above the bottom staff.



Mouvement initial. Lent ♩ = 48 environ

Mouvement initial  
Lent ♩ = 48 environ

*fff*

*ff*

*ff*

*ff*

*ff*

12

8

280

*Dim.*

*mf*

*Sourdine*

*Expressif*

*Sourdine*

*Sf p*

*p*

280

*mf*

6

9

*p*

*Expressif*

*Expressif*

*Poco rit.*

*Dim.*

6

3

*Poco rit.*

*p*

6

3



Retenez

Au mouvement

290

Measures 288-290. Measures 288-289 are marked *Retenez* and feature sustained chords in all staves. Measure 290 is marked *Au mouvement* and *Poco cresc.* and shows the beginning of a new melodic line in the upper staves.

Retenez

Au mouvement

290

Measures 290-292. Measures 290-291 are marked *Retenez* and feature sustained chords. Measure 292 is marked *Au mouvement* and *Expressivement* and shows a new melodic line in the upper staves.

Measures 292-296. Measures 292-293 are marked *mp expressif* and *Expressif*. Measures 294-295 are marked *Cresc.* and *Sourdine*. Measures 296-297 are marked *mp expressif* and *Cresc.*

Measures 297-301. Measures 297-298 are marked *sf*. Measures 299-300 are marked *p*. Measures 301-302 are marked *Cresc.* and *C*.



The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and solo voice. It is in 2/4 time, key of B-flat major, and consists of 12 measures. The piano part includes a 'Dim.' (diminuendo) marking. The solo voice part includes a 'Dim.' (diminuendo) marking.

Retenez

Plus lent

*pp*

*poco sf*

*pp*

*poco sf*

*pp*

*poco sf*

*pp*

*Plus lent*

*pp*

*Retenez*

*Dim.*

*mp*

3



First system of musical notation (measures 310-313). It features a vocal line with a melodic line and a piano accompaniment. The vocal line includes a triplet of eighth notes in measure 311 and a triplet of eighth notes in measure 312. Dynamics include *Cresc.*, *mf*, and *Dim.*.

Second system of musical notation (measures 310-313). It features a piano accompaniment with a melodic line and a bass line. The piano line includes a triplet of eighth notes in measure 311 and a triplet of eighth notes in measure 312. Dynamics include *mp*, *Cresc.*, and *mf*.

First system of musical notation (measures 314-317). It features a vocal line with a melodic line and a piano accompaniment. The vocal line includes a triplet of eighth notes in measure 314 and a triplet of eighth notes in measure 315. Dynamics include *Dim.*, *p*, *sf p*, and *sf*.

First system of musical notation (measures 318-321). It features a vocal line with a melodic line and a piano accompaniment. The vocal line includes a triplet of eighth notes in measure 318 and a triplet of eighth notes in measure 319. Dynamics include *Dim.*, *Dim. encore*, and *ppp*.

Second system of musical notation (measures 318-321). It features a piano accompaniment with a melodic line and a bass line. The piano line includes a triplet of eighth notes in measure 318 and a triplet of eighth notes in measure 319. Dynamics include *pp* and *ppp*.











